

NOTES

The following transcription is intended only for performing purpose and doesn't seek any critical goal.

The key, time signatures, note values, accidentals and colourings are as in the original print apart from:

- the B sharp and E sharp are converted in B natural and E natural (E natural is only a warning: do not flat this note!)
- the perfect breves and brevis rests are dotted

The C clefs are transposed in G and modern Tenor clefs.

The accidentals above the note are transcriber's suggestions

The asterisk (*) above the note marks the correction of an error: in the original print there is a semiminima instead of a minima

Instead of marking the "ligaturae" with the usual square brackets, I tried to keep their original shape, as far as possible in the score alignment, to make them more visible (in this composition the note values within the "ligaturae" are always two semibreves).

In the music before the baroque, the Time Signatures are intended just only as "time" prescription, i.e. which note value as to be counted (mensura) and how the different note values are to be divided (perfection and imperfection). This music is above all a vocal music and its rhythm (the accents) is based upon the text rhythm (the text accents) either following or contrasting it. The text rhythm being not modular by definition, forcing a bar division, i.e. a modular rhythm, upon this music is a theoretical error involving practical ones: to put the accents in the wrong places and to prevent a correct understanding of the melodic flowing.

The single parts are put together in score for a better overall sight of the harmonic, melodic and rhythmic structure of the composition.

If you have any doubt you can download free the fac-simile of the original print from the following address:

http://www.kb.dk/da/nb/samling/ma/digmus/pre1700_indices/praetorius.html

Angelus ad pastores

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The musical score is arranged in three systems of four staves each. The first system (staves 1-4) begins with the lyrics "An-ge-lus ad pa-sto-res a - - it". The second system (staves 5-8) continues the melody with lyrics like "ad pa-sto-res a- it" and "ad pa-sto-res a- it". The third system (staves 9-12) concludes the piece with lyrics such as "sto- res a- it ad pa- sto- res a- i" and "An- ge- lus ad pa- sto- res a - -". The notation includes various musical symbols such as clefs, time signatures, and accidentals, with lyrics written below the notes.

-it: An-nun-ci-o vo-bis an-nun-ci-o vo-bis an-nun-ci-o
 -it An-nun-ci-o vo-bis an-nun-ci-o vo-bis gau-di-um ma-
 -it: An-nun-ci-o vo-bis, an-nun-ci-o
 -it: gau-di-um ma-gnum, an-nun-ci-o vo-bis an-nun-ci-o vo-
 -it gau-di-um ma-gnum ma-
 -it: gau-di-um ma-gnum,
 -it An-nun-ci-o vo-
 -it An-nun-ci-o vo-bis
 vo-bis gau-di-um ma-gnum an-nun-ci-o vo-
 gnum, an-nun-ci-o vo-bis gau-di-um ma-gnum, an-
 an-nun-ci-o vo-bis an-nun-ci-o vo-bis gau-di-
 -bis gau-di-um ma-gnum an-nun-ci-o vo-bis, an-nun-ci-vo-bis
 gnum an-nun-ci-o vo-bis an-nun-ci-o vo-bis gau-di-um ma-
 an-nun-ci-o vo-bis an-nun-ci-o vo-bis an-nun-ci-o vo-bis an-
 -bis an-nun-ci-o vo-bis an-nun-ci-
 gau-di-um ma-gnum, an-nun-ci-o vo-bis
 -bis an-nun-ci-o vo-bis gau-di-um ma-gnum;
 -nun-ci-o vo-bis an-nun-ci-o vo-bis
 -um ma-gnum, gau-di-um ma-gnum,
 an-nun-ci-o vo-bis an-nun-ci-o vo-bis an-nun-ci-o vo-
 gnum, an-nun-ci-o vo-bis an-nun-ci-o vo-bis an-nun-ci-o vo-
 -nun-ci-o vo-bis an-nun-ci-o vo-bis gau-di-um ma-gnum an-nun-ci-
 -o vo-bis gau-di-um gau-di-um ma-gnum, an-nun-ci-o vo-
 gau-di-um ma-gnum, an-nun-ci-o vo-

an- nun- ci- o vo- bis gau- di- um ma- gnum, gau- di- um
 an- nun- ci- o vo - - bis gau- di- um ma - - gnum, gau- di- um ma- gnum
 an- nun- ci o vo - - bis gau- di- um ma- gnum
 - bis an- nun- ci- o vo- bis gau- di- um ma- gnum gau- di- um ma- gnum
 -bis an- nun- ci- o vo- bis gau- di- um ma- gnum gau- di- um
 - - bis an- nun- ci- o vo- bis gau- di- um ma- gnum
 -bis an- nun- ci- o vo- bis gau- di- um ma- gnum gau- di- um

ma- gnum, gau- di- um ma- gnum gau- di- um ma- gnum
 gau- di- um ma- gnum gau- di- um ma- gnum gau- di- um
 gau- di- um ma- gnum gau- di- um ma- gnum gau- di- um ma- gnum
 gau- di- um ma- gnum gau- di- um ma- gnum gau- di- um ma- gnum
 gau- di- um ma- gnum gau- di- um ma- gnum gau- di- um ma- gnum
 gau- di- um ma - - - gnum gau- di- um ma- gnum gau- di- um ma- gnum gau- di- um
 gau- di- um ma- gnum gau- di- um ma- gnum gau- di- um ma- gnum
 ma- gnum gau- di- um ma- gnum gau- di- um ma- gnum gau- di- um

qui- a na- tus est, qui- a na- tus est vo- bis
 ma - gnum: qui- a na- tus est, qui- a na- tus est, qui- a na-
 gau- di- um ma- gnum, qui- a na- tus est qui- a na- tus est vo- bis
 Qui- a na- tus est qui- a na - - - tus est, Qui- a
 gau- di- um ma- gnum: Qui- a na- tus est qui- a na - - - tus est vo- bis
 ma - - gnum: Qui- a na- tus est qui- a na-
 Qui- a na- tus est qui- a na- tus est vo- bis
 ma- gnum Qui- a na- tus est qui- a na-

-di Sal-va- tor mun- di sal- va- tor mun- di al- le- lu- ja,
 -va- tor sal- va- tor mun- di, sal- va- tor mun- di Al- le lu - - ja
 sal- va- tor mun- di sal- va- tor mun- di mun- di Al- le- lu- ja
 -di sal- va- tor mun- di sal- va- tor mun- di, Al- le- lu -
 -di Sal- va- tor mun- di sal- va- tor mun- di Al- le- lu- ja
 -va- tor, sal- va - - tor mun- di, Al- le- lu - - ja
 Sal- va- tor mun- di Sal- va- tor mun- di mun- di; Al- le- lu- ja
 -di sal- va- tor mun- di Sal- va- tor mun- di Al- le- lu-

[illegible]

- ja al- le- lu - - ja, al- le- lu - - -
 al- le- lu - - ja al- le- lu - - - ja
 -ja al- le- lu - - ja al- le- lu - - - lu- ja.
 - ja al- le- lu - - - - - ja
 al- le- lu - - - ja al- le- lu- ja al- le- lu- ja.
 al- le- lu- ja al- le, al- le- lu- ja, al- le- lu- ja.
 -ja al- le- lu- ja al- le- lu- ja Al- le- lu- ja.
 al- le- lu- ja al- le- lu- ja al- le- lu- ja al- le- lu- ja.

Michael Praetorius - Musarum Sioniarum N. XXIII

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